



P E N G U I N



C L A S S I C S

WILLIAM WORDSWORTH

The Prelude

The Four Texts (1798, 1799, 1805, 1850)

The Prelude 1798 1799

Eugene Stelzig



The Prelude 1798 1799:

The Cornell Wordsworth / 1798-1799 William Wordsworth, 1977 **The Prelude** William Wordsworth, 1995 Published shortly after Wordsworth's death in 1850 The prelude was the culmination of over 50 years of creative work This edition sets the poem in its historical context while detailed notes and a biographical table of dates further clarify the work and its significance *The Prelude* William Wordsworth, 2004-09-30 First published in July 1850 shortly after Wordsworth's death The Prelude was the culmination of over fifty years of creative work The great Romantic poem of human consciousness it takes as its theme the growth of a poet's mind leading the reader back to Wordsworth's formative moments of childhood and youth and detailing his experiences as a radical undergraduate in France at the time of the Revolution Initially inspired by Coleridge's exhortation that Wordsworth write a work upon the French Revolution The Prelude has ultimately become one of the finest examples of poetic autobiography ever written a fascinating examination of the self that also presents a comprehensive view of the poet's own creative vision William Wordsworth's The Prelude Stephen Gill, 2006-08-31 William Wordsworth's poem The Prelude is a fascinating work both as an autobiography and as a fragment of historical evidence from the revolutionary and post revolutionary years This volume gathers together 13 essays on The Prelude and is useful as a companion for students and general readers of Wordsworth's greatest poem *The Prelude* William Wordsworth, 1968

The Digital Humanities and Literary Studies Martin Paul Eve, 2022 A short introduction and overview of developing intersections between digital methods and literary studies that offers the best starting place for those who wish to learn more about the possibilities but also the limitations of the digital humanities in the literary space The Absent God in the Works of William Wordsworth Eliza Borkowska, 2020-11-29 Called by one of its reviewers Wordsworth's biographia literaria this book takes its reader on a fascinating journey into the mind of the poet whose attitude to God and religion points to a major shift in Western culture The monograph probes the philosophical foundations of Wordsworth's religious outlook drawing attention to this First Generation Romantic poet as the author who happened to record in his verse the rise to prominence of some of the intellectual and spiritual challenges and the most troublesome uncertainties that have defined Western man ever since The book constitutes a self contained whole and can be read independently Simultaneously it creates an unusual duet with the companion volume The Presence of God in the Works of William Wordsworth These two works can be regarded as contraries or negatives one offering an ironically positive reading of Wordsworth's religious discourse the other offering a reading which is positively negative Romantic Shades and Shadows Susan J. Wolfson, 2018-06-15 Setting the stage apparitions of writing Shades of Will words worth what's in a name Hazlitt's conjurings first acquaintance quaint allusion Shelley's phantoms of the future in 1819 Me and my shadows Byron's Company of ghosts Shades of relay Yeats's latent Keats Keats's latent Yeats After wording writing of apparitions Romantic Autobiography in England Eugene Stelzig, 2016-04-08 Taking into account the popularity and variety of the genre this collaborative volume considers a wide range of English

Romantic autobiographical writers and modes including working class autobiography the familiar essay and the staged presence In the wake of Rousseau's Confessions autobiography became an increasingly popular as well as a literary mode of writing By the early nineteenth century this hybrid and metamorphic genre is found everywhere in English letters in prose and poetry by men and women of all classes As such it resists attempts to provide a coherent historical account or establish a neat theoretical paradigm The contributors to Romantic Autobiography in England embrace the challenge focusing not only on major writers such as William Wordsworth De Quincey and Mary Shelley but on more recent additions to the canon such as Mary Robinson Dorothy Wordsworth and Mary Hays There are also essays on the scandalous Memoirs of Mrs Billington and on Joseph Severn's autobiographical scripting of himself as the friend of Keats The result is an exploratory and provisional mapping of the field provocative rather than exhaustive intended to inspire future scholarship and teaching

Wordsworth, Coleridge, and 'the language of the heavens' Thomas Owens, 2019-05-30 Thomas Owens explores some of the exultant visions inspired by Wordsworth's and Coleridge's close scrutiny of the night sky the natural world and the domains of science He examines a set of scientific patterns drawn from natural geometric celestial and astronomical sources which Wordsworth and Coleridge used to express their ideas about poetry religion literary criticism and philosophy and establishes the central importance of analogy in their creative thinking Analogies prompted the poets' imaginings in geometry and cartography in nature representations of the moon and natural history studies of spider webs streams and dew in calculus and conical refraction and in the discovery of infra red and ultraviolet light Although this is primarily a study of the patterns which inspired their writing the findings overturn the prevalent critical consensus that Wordsworth and Coleridge did not have the access interest or capacity to understand the latest developments in nineteenth century astronomy and mathematics which they did in fact possess Wordsworth Coleridge and the language of the heavens reinstates many relationships which the poets had with scientists and their sources Most significantly the book illustrates that these sources are not simply another context or historical lens through which to engage with Wordsworth's and Coleridge's work but are instead a controlling device of the symbolic imagination Exploring the structures behind Wordsworth's and Coleridge's poems and metaphysics stakes out a return to the evidence of the Romantic imagination not for its own sake but in order to reveal that their analogical configuration of the world provided them with a scaffold for thinking an intellectual orrery which ordered artistic consciousness and which they never abandoned *Literary Communication as Dialogue* Roger D.

Sell, 2020-11-15 As traced by Roger D Sell literary communication is a process of community making As long as literary authors and those responding to them respect each other's human autonomy literature flourishes as an enjoyable though often challenging mode of interaction that is truly dialogical in spirit This gives rise to author respondent communities whose members represent existential commonalities blended together with historical differences These heterogeneous literary communities have a larger social significance in that they have long served as counterweights to the hegemonic tendencies of

modernity and more recently to postmodernity's well intentioned but restrictive politics of identity. In post postmodern times their ethos is increasingly one of pleasurable egalitarianism. The despondent anti hedonism of the twentieth century intelligentsia can now seem rather dated. Some of the papers selected for this volume develop Sell's ideas in mainly theoretical terms. But most of them offer detailed criticism of particular anglophone writers ranging from Shakespeare Ben Jonson and other poets and dramatists of the early modern period through Wordsworth and Coleridge to Dickens Pinter and Rushdie.

Coleridge and the Idea of Friendship, 1789-1804 Gurion Taussig, 2002 This book analyzes Coleridge's male friendships during the 1790s. It shows the poet's experience of relationship is structured by and contributes to contemporary debate about friendship. Examination of Coleridge's epistolary relations with Poole Southey Lamb Lloyd Thelwall Wordsworth and Godwin demonstrates that each friendship negotiates issues of relationship discussed throughout English culture of this period.

Grasmere 2013 Richard Gravil, 2013-11-24 This selection of three lectures and eight papers from the 42nd Wordsworth Summer Conference opens with Heidi Thomson's fresh approach to Wordsworth's Salisbury Plain narrative and closes with Deirdre Coleman's exploration of the Keats Circle's interest in Indian culture. Christopher Simons contributes a rare full length treatment of Ecclesiastical Sketches vis a vis Wordsworth's oeuvre. The book also includes papers on Wordsworth by Peter Larkin Tom Clucas Simon Swift Daniel Robinson Rowan Boyson and Richard Gravil and by Kimiyo Ogawa on Godwin and Hazlitt Alexandra Paterson on Shelley and by Richard Lansdown on Coralline history in James Montgomery's remarkable Pelican Island.

Romantic Autobiography in England Professor Eugene Stelzig, 2013-04-28 Taking into account the popularity and variety of the genre this collaborative volume considers a wide range of English Romantic autobiographical writers and modes including working class autobiography the familiar essay and the staged presence. In the wake of Rousseau's Confessions autobiography became an increasingly popular as well as a literary mode of writing. By the early nineteenth century this hybrid and metamorphic genre is found everywhere in English letters in prose and poetry by men and women of all classes. As such it resists attempts to provide a coherent historical account or establish a neat theoretical paradigm. The contributors to Romantic Autobiography in England embrace the challenge focusing not only on major writers such as William Wordsworth De Quincey and Mary Shelley but on more recent additions to the canon such as Mary Robinson Dorothy Wordsworth and Mary Hays. There are also essays on the scandalous Memoirs of Mrs Billington and on Joseph Severn's autobiographical scripting of himself as the friend of Keats. The result is an exploratory and provisional mapping of the field provocative rather than exhaustive intended to inspire future scholarship and teaching.

Myself and Some Other Being Daniel Robinson, 2014-02-15 As a young writer with neither profession nor money William Wordsworth committed himself to a career as a poet embracing what he believed was his destiny. But even the giant Wordsworth as his friend and collaborator Samuel Taylor Coleridge called him had his doubts. In *Myself and Some Other Being* Daniel Robinson presents a young Wordsworth as ambitious and insecure as any writer starting out who was trying to

prove to himself that he could become the great poet he desired to be and that Coleridge equally brilliant and insecure believed he already was. *Myself and Some Other Being* is the story of Wordsworth becoming Wordsworth by writing the fragments and drafts of what would eventually become *The Prelude*, an autobiographical epic poem addressed to Coleridge that he hid from the public and was only published after his death in 1850. Feeling pressured to write the greatest epic poem of all time, a task set for him by Coleridge, Wordsworth feared that he was not up to the challenge and instead looked inside himself for memories and materials that he might make into poetry using the power of his imagination. What he found there was another Wordsworth, not exactly the memory of his younger self but rather some other being that he could adapt for an innovative kind of life writing that he hoped would justify his writing life. By writing about himself and that other being, Wordsworth created an innovative autobiographical epic of becoming that is the masterpiece he believed he had failed to write. In focusing on this young ambitious yet insecure Wordsworth struggling to find his place among other writers, Robinson ably demonstrates how *The Prelude* may serve as a provocative, instructive, and inspirational rumination on the writing of one's own life. Concentrating on the process of Wordsworth's endless revisions, the real literary business of creativity, Robinson puts Wordsworth forward as a model and inspiration for the next generation of writers.

Strange Power of Speech Susan Eilenberg, 1992. Eilenberg's subject is the relationship between tropes of literary property and signification in the writings and literary politics of Wordsworth and Coleridge. She argues that a complex of ideas about property, propriety, and possession informs the images of literary authority, textual identity, and poetic figuration found in the two writers' major work. During the period of their closest collaboration as well as at points later in their careers, Wordsworth and Coleridge took as their primary material the images of property and propriety upon which definitions of meaning and figuration have traditionally depended. Grounding these images in writings about landed and spiritual property, material and intellectual theft, dispossession by banks, and possession by demons, the writings and the politics generated by the literalization of such images can be read as allegorical of the structures and processes of signification. Each such gesture addresses in some way the fundamental question: who owns language or who controls meaning? Eilenberg's approach brings to bear a combination of deconstructive, psychoanalytic, and both new and literary historical methods to provide a deeper understanding of the relationship between two of the major figures of English Romanticism as well as fresh insight into what is at stake in the analogy between the verbal and the material, or the literary and the economic.

Wordsworth's Revisitings Stephen Gill, 2011-10-27. In this beautifully written and thoughtful book, Wordsworth's biographer and editor Stephen Gill explores the ways in which the poet attempted as an artist to maintain continuities through all the stages of his life and shows how revisitings of various kinds are at the heart of his creativity.

Romantic Complexity Jack Stillinger, 2008-12. A critical look at three fundamental Romantic poets from a leading scholar of British romanticism.

MA-ENG-Sem-2-CC-201-THE ROMANTICS-BLOCK-1 DDE NBU, 2019-11-05.

Encyclopedia of Life Writing Margaretta Jolly, 2013-12-04. First published

in 2001 Routledge is an imprint of Taylor Francis an informa company

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